Ms talent to Jewish themes. Far, however, from diluting the pure source of European music with an extraneous element, he has endeavoured (though not all agree, with success) to put a Jewish content into modern European musical forms, as for instance in his recent titanic experiments in Synagogal composition,[1]

§vi

In music, unlike any other branch of art, interpretation is all-important: and, since the first half of the nineteenth century, Jews have figured in utterly disproportionate numbers among the instrumentalists in every land. Indeed, the concert hall of to-day would be inconceivable without the Jewish *virtuosi* who constitute no mean proportion of its major attractions. The violin has had a particular attraction for the Jews (particularly, by some freak of environment, for those of Russian birth): witness the names of Joachim, David, Elman, Heifetz, Kreisler, Zimbalist, Achron, Auer, Seidel, Menuhin, Szigeti, Hubermann, Pollitzer (Elgar's master), and so on. Pianists include Anton Rubinstein (one of the greatest the world has ever known, and at the same time a composer of merit) and his brother Nicholas, founder of the Russian Musical Society: and, nearer our own day, Myra Hess, Osgip Gabrilowitch, Moritz Moszkowski, Moriz Rosenthal, Harold Samuel, Moiseiwitsch, Consolo, Horowitz, Solomon, Hambourg, Schnabel, Arthur Rubinstein, and so on. Among 'Cellists, the names of Feuer-

mann, Piatigorsky, and Bernhard Cossman are pre-eminent. Mention should be made also of Eli Parish-Alvars, of Teignmouth, "the Paganini of the Harp[5]',

[1] In order to avoid any controversial claims, mention has not been made here of Maurice Ravel, who, though bearing a distinctively French-Jewish name and attracted by Jewish themes, is stated authoritatively not to be a Jew.